NEWS AND COMMENT IN THE WORLD OF ART

N exhibition at the City Club is a large painting depicting the opening of the Peace Conference by President Wilson at the Palais d'Orsay. It is by Jacquelin, the official painter of the French Ministry of War. Full size pictures of King Ab-bert, Gen. Pershing and Clemenceau, painted by Gamarra, and Marshal Foch, by Svensson, are also on exhi-

of paradise is on view on the floor of the American Museum of Natural History. The artist is Mra. Ellis Rowan, who is so well known through her paintings of flowers of the West Indies and her very complete series, comprising 300 illustrations, of the gospeous native flowers of Australia.

tralia and the adjacent region.

The birds of paradise were drawn during an expedition made by Mrs. Rowan to western New Guinea and some of the neighboring islands which are inhabited by these very wonderful birds. Mrs. Rowan possessed to a remarkable degree the faculty of making friends with the natives, and through them she was able to secure no less them she was able to secure no less than forty species, including many of extreme rarity. Mrs. Rowan's skill and mastery of color, together with the exceptional beauty of the subjects, combine to make an exhibit of unusual

On view at Clarke's Art Rooms is a collection of paintings of American wild flowers which occupied the artist for twelve years. At world exhibitions these pictures won twenty-nine med-als. This is the most complete collection of American flowers in existence and is in every way unique.

The eighteenth annual exhibition of the Lyme Art Association will be held at Old Lyme August 16 to 24, inclusive. About forty artists have been asked to exhbit, among whom are such well known painters as Frank A. Bicknell, George Bogart, Martin Borgord, Bruce Crane, Frank V. DuMond, Will Howe Foote, Harry L. Hoffman, Lydia Long-acre, Lawton Parker, William H. Howe, Henry R. Poore, William S.Rob-inson, Edward F. Rook, Matilda Brown Van Wyck, Bessie Potter Vonnoh, Clark G. Voohees, Everett L. Warner, Carleton Wiggins and Guy C. Wiggins.

Two important tapestries were added to the loan exhibition of laces and tapestries—which opened on June 16 and will continue until October 31 -too late to be mentioned in the notice of the exhibition in the current number of the Bulletin of the Metropolitan Museum of Art. Joseph Breck takes occasion, therefore, to call attention to these tapestries, lent by Lewis L. Clarke, and to offer some additional notes on the other tapes-tries in the exhibition.

Mr. Clarke's tapestries were woven at the famous French manufactory of Beauvals, under the direction of Phi-lippe Behagle, who conducted the works between 1684 and 1705. They form part of a set of The Metamor-phoses and illustrate the fables of Vertumnus and Pomona, and Pan and and Pomona. It is an excellent ex-syrinx. The name of Behagle appears ample of Flemish weaving in the late the selvage of the latter tapestry. The designer is thought to have been Rene Antoine Houasse (1645-1710), a French painter of repute, whose style shows the influence of Poussin and Le Brun. The splendid, rich colors of these tapestries remind one of the weaves of the Gothic period, although in their drawing and composiof the time, nothing of the medieval tradition remains. Comparison with the Boucher tapestries in the exhibiin the eighteenth century, when more delicate color harmonies were pre-

seventeenth century belong three tap- ter of the seventeenth century. as the Grotesques Chinois, was one of the most successful woven at Beau-The cartoons were furnished by the painter-decorator, Jean Berain, whose favorite arabesque designs, with their amusing combinations of fantastic architecture and human and animal forms, are notable in the history of ornament. Here, again, a sumptuous effect is secured through the use of strong, pure colors The golden yellow background is unusual but highly effective.

Flemish tapestry weaving in the seventeenth century, a period vivi-fied by the exuberant genius of Rubens, is illustrated by several ex-

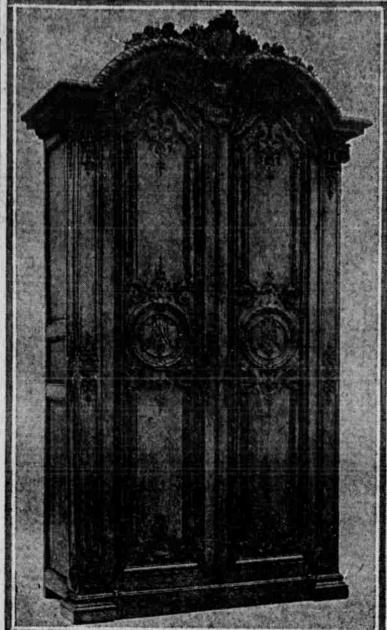
To secure the maximum of harmony and distinction in the set-ting of art advertising, and thereby place all dealers on an impar-tial basis, no heavy gothic or block type will be used, nor any eccentric typography; no white lettering on solid black back-ground, nor thick or whimsical borders for any advertisement on the Art page of The Sunday Sun.

For small announcements, including those for the minimum space of twenty lines, the borders used are single one point rules with alternating square and curved edges. Single two point borders can only be used for advertisements of forty or more lines; parallel one point borders for thirty or more lines. All light, fanciful borders are subject to individual rulings. Besides the overtaxed Cheltenham, there are many desirable type faces, includ-ing Caslon, Bodoni, Schoeffer, De Vinne, Century, Della Robbia and Bookman. The underlying prin-ciple of correct typographical ar-chitecture is one face for display, and if one other be added, this is to apply to small and body type

The more artistic and alluring the dress given such announcements, the greater will be the efficiency of the appeal to Art Collectors as well as to those vitally interested in Home Em-

bellishment. All Art page advertising must be set within the well known limitations. Notations on copy in conflict with The Sun's impartial policy will be disregarded in functions as in the past-in common. ture, as in the past—in common justice to competing Art dealers of high aims and methods who have long honored this newspaper

with their pronounced preference. Minimum space, 20 lines; maximum, 100 lines. Present rate, 50c per agate line. No rebates; no transfers of direct orders.



French Armoire, now in the Metropolitan Museum of Art.

Arthur Curtiss James evidently formed part of a set relating to the story of his ancient father Anchises fleeing from the sack of Troy; in the other Aeneas and the beautiful Queen Dido of Carthage are setting forth on a hunting expedition. The predominating colors are green, yellow and blue; the composition show the "grand style" favored in this age of the haroque. A third tapestry lent by Mrs. James was formerly in the Ffoulke collection, and represents Vertumnus ample of Flemish weaving in the late seventeenth century.

The exceptionally fine, large tapes-

try lent by the Hon. William A. Clark has for subject a classical theme, a queen driven in her chariot and es-Does this scene represent Zenobia, Queen of Palmyra? If so, it is possi-ble, perhaps, to identify this tapestry as one of a set designed in 1607 by the Flemish painter, Jan Snellinck (1544-1638), for the Oudenarde weaver, tion will show the change which came Joris Ghuys (1600-1620), and later reard Peemans. If this view is correct and many other arts of decoration the tapestry is a remarkable example contributed their share to the har-To the same period of the late of Flemish weaving in the first quarestries from a set of five owned by border, with its naturalistic floral de-Mortimer L. Schiff. This set, known sign, is especially beautiful. Although such architectural motives as cartouches and columns represented in vais, and certainly one of the most full relief came into favor in the seventeenth century for border designs. the earlier floral borders were still popular and the fashion of imitating pictorial models has not as yet proeeded to the point reached in the eighteenth century, when the weavers imitated not only paintings but their carved and gilded wooden frames.

A second tapestry lent by the Hon. William A. Clark brings us to the close of the seventeenth century and the first years of the following. This is a decorative tapestry, rich in color, with allegorical figures representing Wisdom. It bears the city mark of Brussels and the name of the weaver. Albert Auwerex, who flourished at Brussels in the second half of the seventeenth century and in the first part of the eighteenth, as we find his name recorded among the master weavers in

The success of the Beauvais manufactory in the eighteenth century was due in large measure to the cartoons furnished the weavers by the contracted French painter, Francois Boucher. Thoroughly imbued with the spirit may be the same whether the spirit may be the same whether the monument is large or small, a little monument is large or small, a little furnished the weavers by the celeartificiality, was one of exquisite charm. To reproduce the subtle gra-dations of tone, the tender colors and for our men killed in France a bridge charm. To reproduce the subtle gra-

mples. Two tapestries lent by Mrs. | paintings which Boucher executed for Aeneas. In one we see Aeneas with technical resources of the weaver's his ancient father Anchises fleeing craft. How successfully this transla-Fetes Italiennes designed by Boucher. The set comprised in all fourteen pleces. Mr. Bache's tapestry represents The Quack Doctor and The Peep Show; that is, it combines in one piece, es done, two cartoons from the set. It is signed with the

Equally charming is the second Souther in the exhibition, a delightful apestry of The Dance, lent by Mrs. W. Bayard Cutting, in which dainty youths and maidens are shown dancing in a forest glade. The tapestry bears Boucher's reversed signature and corted by soldiers, who bring with bears Boucher's reversed signature and them captives and trophies of war. the date 1756. To appreciate fully the merit of these Boucher tapestries they should be considered not as independent works of art, but as part of a decorative ensemble, in which the 'ap-estries, the gayly painted and gilded woodwork, the furniture, often up-holstered with tapestry in the same peated in smaller dimensions by Ger- graceful style as the wall hangings,

> Cornella B. Sage Quinton, directo of the Buffalo Fine Arts Academy, has recently expressed the following war memorials, after adopinion on mitting that we are not yet remote enough from the great tragedy to get the right perspective:

> "We are still struggling for the deals for which we have only lately ceased to fight. Time should be given our artists to rest, to think and to be inspired. American artists are unfamiliar with war art. We are a peaceful people not given to the glorification of warlike deeds! . . . The thing that our memorial should commemorate is the spirit of the nation as a whole—not the soldiers alone. but the people everywhere. . . . It was not a war won by fighting men tion doing battle for its ideal. The most impressive monument is the one that appeals to the imagination alone; which rests not upon its ma-

terial use, but upon its idealism. From such a monument flows the impulse for great and heroic action, for levotion to duty and for love of country. The Arc de Triomphe de l'Etolle in Paris, the Washington Monument, cadside shrine or cross, a village fountain or a memorial tablet."

the elaborate compositions of the across the Marne at Chateau Thierry,

a "giorious first war memorial for us, iscautiful and valuable as alding in the reconstruction work. First," she says, "let us mark the graves in France where our boys fell like fallen trees. then care for our \$0,000 wounded, and then will be time to inspire our artists for the great memo A group of new additions to the collection of American furnit re, shown in the Room of Recent Acces-

ions for July, writes C. O. C. in the Bulletin, represents three distinct in-fluences found in Colonial furniture of the third quarter of the eight-enth century. The first of these is English and is seen in the set of six mahog-any side chairs, whose design shows the pierced splat back as developed by Chippendale and interpreted by American chair makers. The period was one in which the wealth of the Colonies, increasing beyond expectation, was reflected in an elegance and extravagance of taste without precedent on this side of the Atlantic, when the changing fashions of the mother country, then at the culmination of a period of great elaborateness in art and life, were followed with considerable zeal, particularly in the larger settlements of the Atlantic seabcard. The backs of these chairs have the bow-shaped cresting with very bold curves, stiles with a slight outward flare at their point of junction with the upper rail, and a splat with short concave curve above a long cyma which in its turn is resolved into a short cyma and a long concave. The carved decoration is elaborate and finely executed, although it lacks much of the quality found in similar English contemporary work. The centre of the cresting is enhanced by an elaborated shell motive, from which project small branches of leaves. The vertical piercings are treated with three small rosettes, and the larger space above is filled with an elongated quatrefoll with dependent tassel. It that their provincial origin is most obviously attested. As in most . olonial adaptations of Chippendale, the seat rails are straight and undecorated the legs rectangular and heavy, while the underbracing is unnecessarily strong. This lower part has none of the elegance of the back, but it does make up in stability for what it has a solid piece of wood, the blocks being fined, if we except his juvenile productost in grace. A slight attempt at an integral part, and not applied, as in decoration has been made in the curve strip reminiscent of the Gothic taste, the looms of Beauvais, and later for beneath the front seat stile. A Chip the Gobelins, taxed to the full the pendale chair whose back is very similar in design is in the South Keneingtion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished to the tion was accomplished may be seen cabriole legs with ball and caw to the tion was accomplished to the tion w ton Museum. It has, however, carved resentative of Chippendale's middle period. In addition to the interest of the individual chairs, the fact of there eing a set of six matched pieces is

> In the chest on chest, the second important item, is found the block front study found on other contemporary vertions of pose which are closely astreatment of the drawers, which seems work, are here found to follow well sociated with his and earlier, periods, to have been a distinctly American



Symbolic batik, "The Sorceress," by Pieter Mijer and Arthur Crisp, at the Bush Terminal Exhibition.

many cases. The line of the blocking carries down through the base moldnever been removed.

from the Palatinate along the Rhine. The peasant types of household utensils, whose construction was of the simplest and whose painted decoration

two small drawers below it. Flame ing; but no artist in America prior to and ugn finials finish the top. The 1760 surpassed him in quality of work, drawers are flush with the beaded and it is gratifying to learn that both frames about them. The blocking of the lower chest is of the most simple form, and the drawer fronts are each a solid piece of wood, the blocks being fined, if we except his juvenile producdelphia. The earliest date yet discovered on any portrait by him is 1741 and the latest is only seven years later, ing and on to the straight bracket feet. and the latest is only seven years later, The hardware, with the exception of and it was in this latter year—1748 two of the bails, is original and has that the Apthorp portrait was done. The painted chest of pine and white-traits by Feke thus far known to the wood is an example of the naive form writer fourteen are in public or semiand decoration employed in eastern public institutions, one has not been Pennsylvania by the German settlers found, and the remainder still hang in the homes of the direct or collateral descendants of the sitters. The work of his maturity shows Feke to have been a clever draughtsman, and al-

cyma curve of the pediment, as do the known whence he received his train- people have a solidity of form and an group are a boy and an old woman we two small drawers below it. Flame ing; but no artist in America prior to intensity of expression that the figures is in the doorway of the hut in in ours cannot approach. Our version is more youthful in workmanship and ts only advantage over the other, which has a gold background, lies in the interest of the landscape.

Our panel shows its author's re liance on Fra Angelico, whose work it ecalls in spirit, in color, and above all in the landscape. The attribution to Pesellino is vouched for by several authorities, chief among whom is Lang-ton Douglas, the editor of the most recent edition of Crowe and Caval-caselle's History of Italian Painting. Pesellino, according to Wiesbach, came in direct contact with Fra Angelico, working as an assistant on the predelle of the San Marco and the Perugia altarpieces about the year 1449. The fact is not established, however, nor is it necessary in the explanation of the traits of the young painter that are due to Angelico's influence.

The most impressionable period of Pesellino's life fell at the time when the old mediæval concepts were giving place to the naturalism of the fifteenth century and all the greater Florentine artists were then innovators. Fra Angelico himself, contrary to the old idea, is now recognized as one of the innovators. The innovation of his that was most prominent at the time of Pesellino's youth was in landscape. Berenson says that Fra Angelico is the first Italian to paint a landscape that can be identified; and more than that he appears to have been the first who remarked the part played by the atmosphere in the dification of the color of objects, the most important fact in the hisory of European landscape painting The panels which Fra Angelico ence (now in the Accademia) are examples of this effort after atmospheric effect, and these were the starting point for our picture. The mediæval conception of land-

scape still persists in our panel; it is not all founded on observation. The foreground is the gray, rocky ledge with crisp edges like split jelly that was inherited from Byzantine art. But back of the formal foreground

s real country with air between the beholder and it, such as one sees at wilight in Tuscany. There is a hill with pines and cypresses showing dark against further shadowy hills and dis tant green-blue mountains lit up with the level evening light. The sky is luminous and opalescent at the horison, but higher up, back of the figure of Christ, are rain clouds of heavy blue. All except the foreground has This article of furniture developed ever, the maker has struck a happi-from the high chest of drawers ness of proportion and a gayety of velvets, silks and satins which his modern way, and this gives its pebeen seen and set down much in the culiar interest to our little picture Students of Italian painting will find paint is usually thinly applied, and it of the earliest glimpses into that mysis probable that in some instances the terious, blue peaked land that suc flesh tones have faded, producing a ceeding artists explored more deeply the consummate aspect of which is seen back of the "Virgin of the Rocks" and of "Mona Lisa."

Frederic Blaschke has designed and executed for the Museum of Natural History a group representing a camp of African pigmies in the Belgian Congo. The scene is a return from the chase and the central figure, a young huntsman, carries an antelope on his back. His hunting dog squats in front

is in the doorway of the but in th background, a structure like a beehi built over bent sticks tied with vine and covered with large leaves. The artist based his work on casts from life, photographs and other material information obtained by Herbert Language. during the Museum's Congo expedition of 1909-15. The following information concerning the life of the pigmies is given in the report of the complet of the group:

"It is in such camps as this that the African pigmies—the most primitive of the known living races of Africa-liv n groups of about one hundred is earlier times they may have round over the greater part of the continen but to-day they are for the most part confined to the northeastern part of he great West African rain forest Light yellowish brown to black in coler. in stature they range from 50 to 8 inches. They live mainly by the hunt and shift camp from time to time to obtain better hunting grounds. The pigmies are too poor to buy man wives. The mothers show great fendness for their children, whom the protect from disease and mishap by attaching about their waists such potent charms as monkeys' tails, turtler skulls and cocoons. African pigm bables derive as much amuseme from their rattles-made of wickerbaby. The adults, too, wear charm against evil spirits and their human enemies. The number of charms won makes up in some degree for the pro-nounced lack of clothing characterists of such tribes."

Plaza Art Rooms Edward F. O'Reilly Presi

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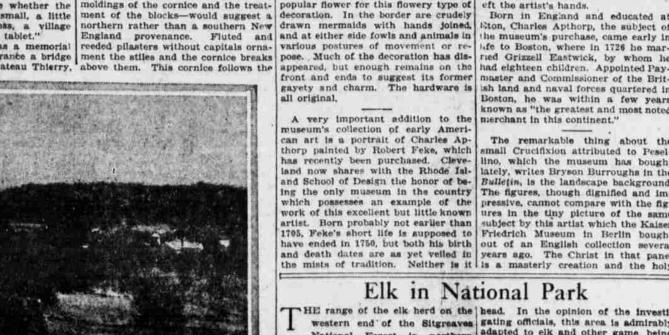
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of him, a mother holding a baby Fifty cents per agate line pe watches him and other figures in the Minimum space 20 lines; maximum space Art Page Advertising Rate



"Leeds, England," by George Inness, at the Dudensing Galleries.

"The Carnival," by Winslow Homer, at the Knoedler Galleries. contribution to the cabinet maker's art, changing fashions. In this chest, how- lifelike reproductions of likenesses and

through the desire for a greater decoration appropriate to its use as a subjects were. A pleasing pearliness amount of drawer space than the bridal chest for Maria Elisa Bed- of tone is found in many of his works earlier form allowed, and for which the webern, whose name and the date 1753 which makes a strong appeal. The an attraction also in that it shows one greater lightness of the latter was sac- adorn its front. The two enclosures, ificed. The chest on chest was used simulating panels in shape, bear love all through New England, but the birds "affronted" perched on branches, particular features of this piece—the and between them a tulip, the most noldings of the cornice and the treat- popular flower for this flowery type of nent the stiles and the cornice breaks pose. Much of the decoration has disfront and ends to suggest its former gayety and charm. The hardware is sh land and naval forces quartered in all original.

A very important addition to the museum's collection of early American art is a portrait of Charles Ap thorp painted by Robert Feke, which has recently been purchased. land now shares with the Rhode Island School of Design the honor of being the only museum in the country which possesses an example of the pressive cannot compare with the figwork of this excellent but little known artist. Born probably not earlier than 1705, Feke's short life is supposed to Friedrich Museum in Berlin bought have ended in 1750, but both his birth out of an English collection several and death dates are as yet veiled in years ago. The Christ in that panel the mists of tradition. Neither is it is a masterly creation and the holy

Elk in National Park

Arizona has been investigated by offi- the State. cials of the Forest Service, United The State game warden is investi-

HE range of the elk herd on the head. In the opinion of the investiwestern end of the Sitgreaves gating officials, this area is admirably National Forest in northern adapted to elk and other game, being one of the most isolated portions of

pallor which did not exist when they

Born in England and educated at

Ston, Charles Apthorp, the subject of

the museum's purchase, came early in

ried Grizzell Eastwick, by whom he

master and Commissioner of the Brit-

Boston, he was within a few years

merchant in this continent."

known as "the greatest and most noted

The remarkable thing about the

small Crucifixion attributed to Pesel-

lino, which the museum has bought

lately, writes Bryson Burroughs in the Bulletin, is the landscape background.

The figures, though dignified and im-

ures in the tiny picture of the same subject by this artist which the Kaiser

life to Boston, where in 1726 he mar-

eft the artist's hands.

States Department of Agriculture, the gating the possibility of constructing State game warden and representa- elk proof fences around the cultivated tives of the Benevolent and Protective areas of the region to protect the hay-Order of Elks. This herd, which stacks and growing crops from the numbered eighty-four head when in- alleged depredations of the animals. troduced in 1914 by the Department's Consideration is also being given to biological survey, the Arizona Game Department, and the Forest Service, is in a flourishing condition and is and the advice of the Bureau of now estimated to number about 300 Biological Survey is being sought The Leading Professionals Represented

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household and other decorations. A rendition of Javanese folk songs by Mme. Eva Gauthier, French-Canadian mezzo soprano, in court costumes. On the third floor of the Bush Terminal Sales Building, 130 West 42nd St., New York. After August 5th the exhibition will remain open daily from

10 A. M. to 5:30 P. M. until Friday evening, August 15th.

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